

Unit Plan

M. Savo AMG 2/3/4M1, Guitar	Honours Specialist, Instrumental Music
Unit: Exploring/Introduction to the Creative Process Through Repertoire Rehearsal	
Learning Goals: <ul style="list-style-type: none">Students will learn about the creative process through repertoire rehearsalAt the end of this unit, students will be able to:<ul style="list-style-type: none">use their repertoire as a framework to explore the creative process through structured improvisations and compositionuse creative process to extend their understanding of the elements of music within the repertoire that they are performing	
Curriculum Expectations: <ul style="list-style-type: none"><u>A. Creating and Performing</u><ul style="list-style-type: none">A1. The Creative Process: apply the stages of the creative process when performing notated and/or improvised music and composing and/or arranging musicA2. The Elements of Music: apply elements of music when performing notated and improvised music and composing and/or arranging music<u>B. Reflecting, Responding, and Analysing</u><ul style="list-style-type: none">B1. The Critical Analysis Process: use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;B3. Skills and Personal Growth: demonstrate an understanding of how performing, creating, and critically analysing music has affected their skills and personal development;<u>C. Foundations</u><ul style="list-style-type: none">C1. Theory and Terminology: demonstrate an understanding of music theory with respect to concepts of notation and the elements and other components of music, and use appropriate terminology relating to them;	
Prior Knowledge: <ul style="list-style-type: none">Students should be able to read the notes on the stave and play them in open position on all six of the strings of the guitarStudents should have a fundamental understanding of the elements of music theory and terminology that will be used when discussing the repertoire that is being used (e.g. rhythms and note durations, dynamics, measure numbering, articulation)Students will have already been introduced to compositional and improvisational exercises (i.e. ear cleaning, deep listening, improvisational games/conducting, graphic scores)	
Unit Organization/Time Frame: three 75 minute periods	
Assessment for / as / of Learning (AfL / AaL / AoL) <ul style="list-style-type: none">AfL – teacher observes students interactions during the creative processAaL – students assess their own compositions through self assessment, checklists, and journalingAoL – student groups perform a composition at the end of the	Assessment Tools: <ul style="list-style-type: none">anecdotal comments, exit cardschecklist, journal, exit cardsrubric, marking scheme

unit <ul style="list-style-type: none"> • AoL – students submit journals and final self reflection for evaluation 	<ul style="list-style-type: none"> • rubric, marking scheme
Materials/Resources: <ul style="list-style-type: none"> • Cage, John. <u>Notations</u>. New York: Something Else Press, 1969. • Ministry of Education. <u>The Ontario Curriculum, Grades 9-10, The Arts</u>, 2010. • Oliveros, Pauline. <u>Deep Listening: A Composer's Sound Practice</u>. New York: iUniverse, 2005. • Schaffer, Murray R. <u>Creative Music Education: A Handbook for the Modern Music Teacher</u>. New York: Schirmer Books, 1976. 	

Daily Lesson Plan

M. Savo AMG 2/3/4M1, Guitar	Honours Specialist, Instrumental Music
Lesson 1: Metamelody: Using melodic phrases as improvisational and compositional tools	
Learning Goals: At the end of this lesson, students will be able to: <ul style="list-style-type: none"> • use the creative process to compose/improvise new pieces based on pre-existing themes within their repertoire • identify and categorise the musical elements of the repertoire they are practising 	Success Criteria: <ul style="list-style-type: none"> • I have identified 3 different musical elements within the provided score and identified them by drawing a circle, a square, or a triangle around them. • I have assigned a new sound to each of those three elements (at least one is non-pitched). • I have practiced performing the new work with my group. • I have completed journal entry on this process, discussing 2 areas of strength, one area in need of improvement.
Prior Knowledge <ul style="list-style-type: none"> • Students should be able to read the notes on the stave and play them in open position on all six of the strings of the guitar. • Students should have a fundamental understanding of the elements of music and terminology that will be used when discussing the musical work (e.g. rhythms and note durations, dynamics, measure numbering, articulation). • Students will have already been introduced to compositional and improvisational exercises (i.e. ear cleaning, deep listening, improvisational games/conducting, graphic scores). 	
Curriculum Expectations: <ul style="list-style-type: none"> • <u>A. Creating and Performing</u> <ul style="list-style-type: none"> A1.1 apply the creative process when performing notated and/or improvised music A2.2 manipulate the elements of music and related concepts appropriately when improvising melodies and rhythms • <u>B. Reflecting, Responding, and Analysing</u> <ul style="list-style-type: none"> B1.2 identify and explain the use of elements and other components of music in a variety of selections, including their performance repertoire B3.1 identify and describe how the study of music has contributed to their personal growth • <u>C. Foundations</u> <ul style="list-style-type: none"> C1.1 demonstrate an understanding of the elements of music, particularly through practical application and aural recognition, and use appropriate terminology related to these elements C1.2 demonstrate an understanding of, and use proper terminology when referring to, fundamental concepts associated with notation 	
Materials/Resources: <ul style="list-style-type: none"> • Sheets of blank (or lined) paper 	

- Photocopies from the score of melodic excerpts from repertoire that students have been studying
- Student creative journals or logs

Lesson Organization (Time Frame - one 75 minute period)

Minds On

15 minutes

- ♦ Establishing a positive learning environment
- ♦ Connecting to prior learning and/or experiences
- ♦ Setting the context for learning

Whole Class ⇒ Metamelody (Replacing One sound with Another)

Students use melodies within their repertoire to improvise/compose new pieces. Metamelody replaces elements within a melody (e.g. pitch, intervals, or any other feature teachers/student can think of) with new sounds (i.e new notes, non-pitched sounds, new melodic gestures, etc). Students then use the original score to perform the new piece.

Students will:

1. Sit in a large circle with music stands.
2. Receive blank sheets of paper, and write the numbers 1-12 horizontally across the sheet.
3. Draw a circle around any 3 numbers, a square around 3 additional numbers, and a triangle around 3 additional numbers, leaving 3 numbers without any shapes around them.
4. Devise three different sounds, one for each shape (at least one should be non-pitched).
 - a. This may be done vocally or with their instruments.
5. Use their sheet as a score, playing their sounds in time as the teacher conducts and counts “one” through “twelve” repeatedly (groove ensues!).
6. Pass their scores in a clockwise motion around the circle, playing the new scores with the same sounds they had worked out previously.
7. Discuss how they’ve just created a simple score, and how they could create a similar score using a melodic line from their repertoire instead of a line of the numbers 1-12.
 - a. Instead of a line of numbers, students could use a melodic line as a starting point, circling various musical elements within the melodic line.

Action

40 minutes

- ♦ Introducing new learning or extending/reinforcing prior learning
- ♦ Providing opportunities for practice and application of learning (guided > independent)

Groups of 4 or 5 ⇒ Metamelody Compositions in Small Groups

Students will:

1. Form groups of 4-5 and sit in smaller circles.
2. Receive a copy of a melodic excerpt from a score that they have been working on.
3. Brainstorm the types of elements with the melody that they could highlight with their three shapes.
 - a. Elements could include pitch name, rhythms, intervals, pitch range, note durations, or any other element that students can think of.
4. Agree (as a group) the parameters that will define the three shapes as well as the sounds that they will be using for each shape.
 - a. Each group should create a legend that documents the parameters they’ve defined with the shapes (e.g. circle around all of the pitches D, F#, A; square around all of the dotted quarter notes, triangle around all of the notes C, E, G) as well as the sounds that will be used for each shape.
5. Rehearse their new piece they have composed.

Consolidation and Connection	15 minutes
<ul style="list-style-type: none"> ♦ Helping students demonstrate what they have learned ♦ Providing opportunities for consolidation and reflection 	
Whole Class ⇒ Metamelody Performances & Discussion Students will: <ol style="list-style-type: none"> 1. Perform metamelodies for the class. 2. Discuss their pieces (i.e. what worked, what did not work, what was easy, what was challenging, what they would improve in the future). 3. Complete a journal discussing 2 areas of strength, one area in need of improvement (this can be assigned for homework if time runs short). 	
Assessment <u>for</u> / <u>as</u> / <u>of</u> Learning (AfL / AaL / AoL) <ul style="list-style-type: none"> • AfL – teacher observes students during group work and make anecdotal notes • AaL – students assess working through the creative process through class discussion and journaling • AoL – teacher evaluates journals at the end of the unit 	
Next Lesson: <ul style="list-style-type: none"> • Lesson 2: Composing and/or Improvising through Theme & Variation 	

Daily Lesson Plan

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Lesson 2: Composing/Improvising through Theme & Variation	
Learning Goals: At the end of this lesson, students will be able to: <ul style="list-style-type: none"> • use the creative process to compose/improvise variations of a pre-existing theme • perform their variations in small groups 	Success Criteria: <ul style="list-style-type: none"> • I have used the creative process to compose at least 3 variations on a theme provided by my teacher. • I have notated my themes through standard notation or through graphic instructions. • Each of my themes use a different variation technique as listed on the Variation Anchor Chart. • I have performed and discussed my variations in a small group. • I have completed the Self-Assessment Exit Card.
Prior Knowledge <ul style="list-style-type: none"> • Students should be able to read the notes on the stave and play them in open position on all six of the strings of the guitar. • Students should have a fundamental understanding of the elements of music theory and terminology that will be used when discussing the musical work (e.g. rhythms and note durations, dynamics, measure numbering, articulation). • Students will have already been introduced to compositional and improvisational exercises (i.e. ear cleaning, deep listening, improvisational games/conducting, graphic scores). 	
Curriculum Expectations: <ul style="list-style-type: none"> • <u>Creating and Performing</u> <ul style="list-style-type: none"> A1.2 apply the creative process when composing and /or arranging music; A2.2 manipulate the elements of music and related concepts appropriately when improvising melodies and rhythms A3.2 apply compositional techniques when composing and/or arranging simple pieces of music • <u>Reflecting, Responding, and Analysing</u> <ul style="list-style-type: none"> B1.2 identify and explain the use of elements and other components of music in a variety of selections, including their performance repertoire B3.2 describe the development of their musical skills and knowledge, and identify the main areas they will focus on for improvement • <u>Foundations</u> <ul style="list-style-type: none"> C1.1 demonstrate an understanding of the elements of music, particularly through practical application and aural recognition, and use appropriate terminology related to these elements 	

Materials/Resources:

- Audio/video clip of music that demonstrates Theme & Variation
- A/V playback equipment
- Staff/manuscript paper
- Photocopies of themes from repertoire that students have been studying (6 copies of each theme)
- Chart Paper/markers
- Self-Assessment Exit Card

Lesson Organization/Time Frame (one 75 minute period)**Minds On****30 minutes**

- ♦ Establishing a positive learning environment
- ♦ Connecting to prior learning and/or experiences
- ♦ Setting the context for learning

Whole Class ⇒ What is Theme & Variation

As a class, students discuss the features of theme and variation form.

Students will:

1. Sit in a large circle, with a pencil and paper for writing notes
2. Listen to (or watch video of) a work that provide a good example of theme and variation form.
 - a. Suggested examples: Britten's "The Young Person's Guide to Orchestra" or Beethoven's "Symphony No. 5" or any other example deemed appropriate by the teacher.
3. Use think pair share to discuss, make note of the different ways to vary a theme.
 - a. Pairs can assemble into larger groups of 4 to share their answers.
4. As a whole class, create a **Variation Criteria Anchor Chart** that lists the main criteria for varying or altering a theme.
 - a. Possible Variation Criteria – adding/changing dynamics; changing the rhythms; changing the note values; changing the key; adding notes/sounds; take away notes/sounds; changing the articulation (feel) of the theme; changing the texture/instrumentation; using repetition with parts of the theme; or anything else the class can come up with.

Action**35 minutes**

- ♦ Introducing new learning or extending/reinforcing prior learning
- ♦ Providing opportunities for practice and application of learning (guided > independent)

Groups of two or three ⇒ Creating Variations

In groups, students will be asked to compose variations of a theme from their repertoire based on a predetermined restriction or process.

Students will:

1. Form small groups of 2-3.
2. Receive a copy of a theme from the repertoire they are performing.
 - a. Teacher may use scores as a means of organising the larger rehearsal groups, where all students with the same score will eventually make up the larger group during the next phase of the activity.
3. Create 3-5 variations of that theme using at least 3 different variation methods as listed in the Variation Anchor Chart.
4. Create their variations based on parameters provided by the teacher (e.g. no leaps smaller than a minor 6th; each variation must include two different non-pitched sounds).
5. Notate their variation, either in standard notation or by using graphic/written instructions.

Groups of four to six ⇒ Rehearsing & Performing Variations

Students will:

1. Combine two smaller groups combine to form a rehearsal group of 4-6 students.
2. Perform and rehearse 1-2 variations from each member within the group.
3. Discuss their variations with each other (i.e. what worked, what did not work, what was easy, what was challenging, what they would improve in the future).

Consolidation and Connection**10 minutes**

- ♦ Helping students demonstrate what they have learned
- ♦ Providing opportunities for consolidation and reflection

Individually ⇒ Personal Reflection on My Theme & Variation

Students will:

1. Complete and submit an exit card that explains:
 - a. The most successful aspect of my variations was . . .
 - b. Something I would do differently next time is . . .

Assessment for / as / of Learning (AfL / AaL / AoL)

- AfL – teacher observes students during group work and make anecdotal notes
- AaL – students assess/peer-assess working through the creative process through small group discussion and completing exit cards
- AfL – teacher uses exit cards to determine the direction for future lessons on theme & variation
- AoL – teacher evaluates student variations (scores) based on rubric/score sheet

Next Lesson: Lesson 3: Decomposition/Decomposition: Using Formal Analysis as an Improvisational/Compositional Tool

Daily Lesson Plans

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Lesson 3: Decomposition/Decomposition: Using Formal Analysis as an Improvisational/Compositional Tool	
<p>Learning Goals: At the end of this lesson, students will be able to:</p> <ul style="list-style-type: none"> • use the creative process to construct graphic scores based on formal elements within another work • perform their own graphic scores, as well as those of their classmates 	<p>Success Criteria:</p> <ul style="list-style-type: none"> • I have created 1-2 formal maps based on the musical elements from the repertoire being analysed. • Each of my maps uses one or more features from the Criteria of a Graphic Score Anchor Chart. • I have performed and discussed my graphic scores in a small group. • I have completed the Peer-Assessment Exit Card.
<p>Prior Knowledge</p> <ul style="list-style-type: none"> • Students should be able to read the notes on the stave and play them in open position on all six of the strings of the guitar. • Students should have a fundamental understanding of the elements of music theory and terminology that will be used when discussing the musical work (e.g. rhythms and note durations, dynamics, measure numbering, articulation). • Students will have already been introduced to compositional and improvisational exercises (i.e. ear cleaning, deep listening, improvisational games/conducting, graphic scores). 	
<p>Curriculum Expectations:</p> <ul style="list-style-type: none"> • <u>A. Creating and Performing</u> <ul style="list-style-type: none"> A1.1 apply the creative process when performing notated and/or improvised music A2.2 manipulate the elements of music and related concepts appropriately when improvising melodies and rhythms • <u>B. Reflecting, Responding, and Analysing</u> <ul style="list-style-type: none"> B1.2 identify and explain the use of elements and other components of music in a variety of selections, including their performance repertoire B3.1 identify and describe how the study of music has contributed to their personal growth • <u>C. Foundations</u> <ul style="list-style-type: none"> C1.1 demonstrate an understanding of the elements of music, particularly through practical application and aural recognition, and use appropriate terminology related to these elements C1.2 demonstrate an understanding of, and use proper terminology when referring to, fundamental concepts associated with notation 	

Materials/Resources:

- Audio/video clip of music that demonstrates Graphic Scores
- Example of graphic scores (John Cage's Notations)
- A/V playback equipment
- Blank paper
- Staff/manuscript paper
- Photocopies of scores repertoire that students have been studying Chart Paper/markers
- Peer-Assessment Exit Card

Lesson Organization/Time Frame (one 75 minute period)**Minds On****20 minutes**

- ♦ Establishing a positive learning environment
- ♦ Connecting to prior learning and/or experiences
- ♦ Setting the context for learning

Whole Class ⇒ What is Graphic Notation?

Students will be introduced to graphic notation and discuss how they are created and used for a musical performance.

Students will:

1. Listen to a performance of a work that uses graphic notation.
 - a. Teacher may select graphic score from any composer (e.g John Cage) explaining how they created the score and how performers interpreted the score.

Groups of 4-5 ⇒ Placemats/Graffiti Name

1. Students brainstorm to generate a lists of the key features of a graphic score.
2. Groups will report their findings to the rest of the class and create a **Criteria of a Graphic Score Anchor Chart**.
 - a. Possible criteria may include: graphic representation of time, pitch, rhythm, tempo, articulation, timbre, attach, mood, intensity, or may other elements deemed significant by the class; should be visually intriguing.

Action**40 minutes**

- ♦ Introducing new learning or extending/reinforcing prior learning
- ♦ Providing opportunities for practice and application of learning (guided > independent)

Groups of 4-5 ⇒ Creating a Graphic Score

Students will analyse repertoire to produce graphic scores.

Students will:

1. Form groups of four to five individuals.
2. Use analysis to identify key formal features a piece of the repertoire being performed (e.g. structure, dynamics, key/scale/mode, rhythm, mood/gesture, etc).
3. Individually create 1-2 formal maps based on the musical elements from the repertoire being analysed.
4. Use the formal maps as graphic scores by interpreting them from the perspective one or more different musical elements (i.e. a map that was produced by analysing tempo will be used to produce pitch).
5. Perform new pieces based on different combinations of graphic scores that they produced.

Consolidation and Connection

15 minutes

- ♦ Helping students demonstrate what they have learned
- ♦ Providing opportunities for consolidation and reflection

Whole Class or Groups of ? ⇒ Student Performance / Peer Assessment

Students will:

1. In their groups, perform a piece using a combination of the graphic scores that were produced.
2. Explain to the class how the scores were originally created and how they were recontextualised.
3. As audience members, students complete and submit **Peer Assessment Exit Card** for 1-2 student ensembles.
 - a. Exit Card should have students respond to:
 - i. I was most impressed by . . .
 - ii. I was surprised by . . .
 - iii. I would like to know more about . . .

Assessment for / as / of Learning (AfL / AaL / AoL)

- AfL – teacher observes students during group work and makes anecdotal notes
- AaL – students assess working through the creative process through small group discussion and completing exit cards
- AaL – students uses peer-assessment to assess their classmates' compositions
- AfL – teacher uses exit cards to determine the direction for future lesson on composition
- AoL – teacher evaluates student graphic scores based on rubric/score sheet
- AoL – teacher evaluates student group improvisations based on rubric/score sheet